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American Art News

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SPECIAL ANNOUNCEMENT SUMMER ISSUES.

After this issue, the AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issue will be published on Saturday, Sept. 16.

MORGAN ART APPRAISEMENT.

The appraisal for the transfer tax of the estate of J. Pierpont Morgan, finally completed, now some two years and four and a half months after his death in March 1913, values his gross estate at \$78,149,024, less by some \$25,000,000 than it had been supposed total. The result also proves that Mr. Morgan was less wealthy than a number of his contemporaries, for example, John Jacob Astor, John S. Kennedy, E. H. Harriman and Anthony N. Brady.

Among the bequests in Mr. Morgan's will to personal friends and employees were \$50,000 to Miss Belle de Costa Greene, who has so efficiently managed and continues to manage the Morgan Library in East 36 St., and \$10,000 to Miss Ada Thurston, Miss Greene's assistant.

The Art Collections Appraisals.

It is in the appraisals of the art and literary collections of Mr. Morgan that the readers of the ART NEWS will be most interested.

The value of the collections reached the total of \$20,531,609, or nearly one-third of the entire estate. The valuations submitted by the various expert appraisers selected by agreement between Lewis Cass Ledyard, Jr., attorney for the Morgan executors, and counsel for the State Controller, were:

Miniatures, (as appraised by James B. Townsend)	\$418,170
Chinese porcelains (as appraised by Thomas E. Kirby)	2,178,320
Paintings, (as appraised by Roland F. Knoedler)	3,637,200
Tapestries, rugs, furniture, snuff-boxes, art-objects, &c., (as appraised by Emil Baumgarten)	2,822,000
French porcelains, (as appraised by Thomas Ward)	213,150
Dresden porcelains, (as appraised by Thomas Ward)	531,650
Watches, (as appraised by Thomas Ward)	174,450
Jewels and jewelry, (as appraised by Thomas Ward)	249,600
Ivories, carved wood, marble, terra cotta, stone, Renaissance bronzes, ancient bronzes, early enamels, objects in glass, metal, ivory, and stone, Limoges enamels, faience, majolica, silver objects, and ancient jewelry, (as appraised by Thomas Ward)	4,666,365
Books, manuscripts, and prints, (as appraised by Thomas C. Kirby)	4,096,666
Drawings and sketches (as appraised by Walter L. Ehrlich)	302,970
Glass, bronzes, statuary, Roman and Byzantine jewelry, carvings in wood and ivory, &c., (as appraised by Thomas Ward)	1,135,700
Foult collection, (not appraised, but sold by executors shortly after decedent's death for 500,000 francs) at 5.17½	96,618
Duplicates in library, (not appraised, but sold by executors) for	8,750

Value of the Pictures.

The pictures loaned by Mr. Morgan before his death to the Metropolitan Museum, and which, with the exception of the Fragonard panels, since sold to Mr. Frick for more than a million still remain there—the great Raphael having been given the Museum—were valued by Mr. Roland Knoedler, as appraiser, in March, 1913, at a total of \$3,637,200. The list with Mr. Knoedler's valuations follows:

Tour, Quentin de la; Mme. de Mondonville	\$10,000
Greuze, J. B.; La Deiveuse	25,000
Loo, C. Van; Mme. de Pompadour	25,000
Reynolds, Comtesse de Waldegrave	15,000
Morland, Henry and George; A Lady Ironing	15,000
Drouais, Mlle. Helvetius	30,000
Russell, John; Topham Family	10,000
Turner, J. M. W.; Depositing Bellini's Three Pictures in Church, Redentore, Venice	85,000
Gainsborough, The Duchess of Devonshire	50,000
Lawrence, Miss Farren	125,000
Hoppner, The Godsal Children	75,000
Romney, Mrs. Scott Jackson	75,000
Gainsborough, Mrs. Tennant	100,000
Reynolds, Lady Betty Delme and Children	175,000
Gainsborough, Lady Gidson	100,000
Raeburn, Isabella, Wife of George Bell	60,000
Raeburn, Lady Maitland	65,000
Constable, John; On the River Stour	85,000
Vigee le Brun, Marquise de Laborde	35,000
Spanish School; Portrait of a Child	10,000
Velasquez, Infanta Maria Theresa	25,000
Rubens, Anne of Austria	10,000
Hobbema, The Water Mill	80,000
Hobbema, Landscape	80,000
Dyck, Portraits Genoese Lady and Child	75,000
Dyck, Earl of Warwick	100,000
Rembrandt, Nicholas Ruts	125,000

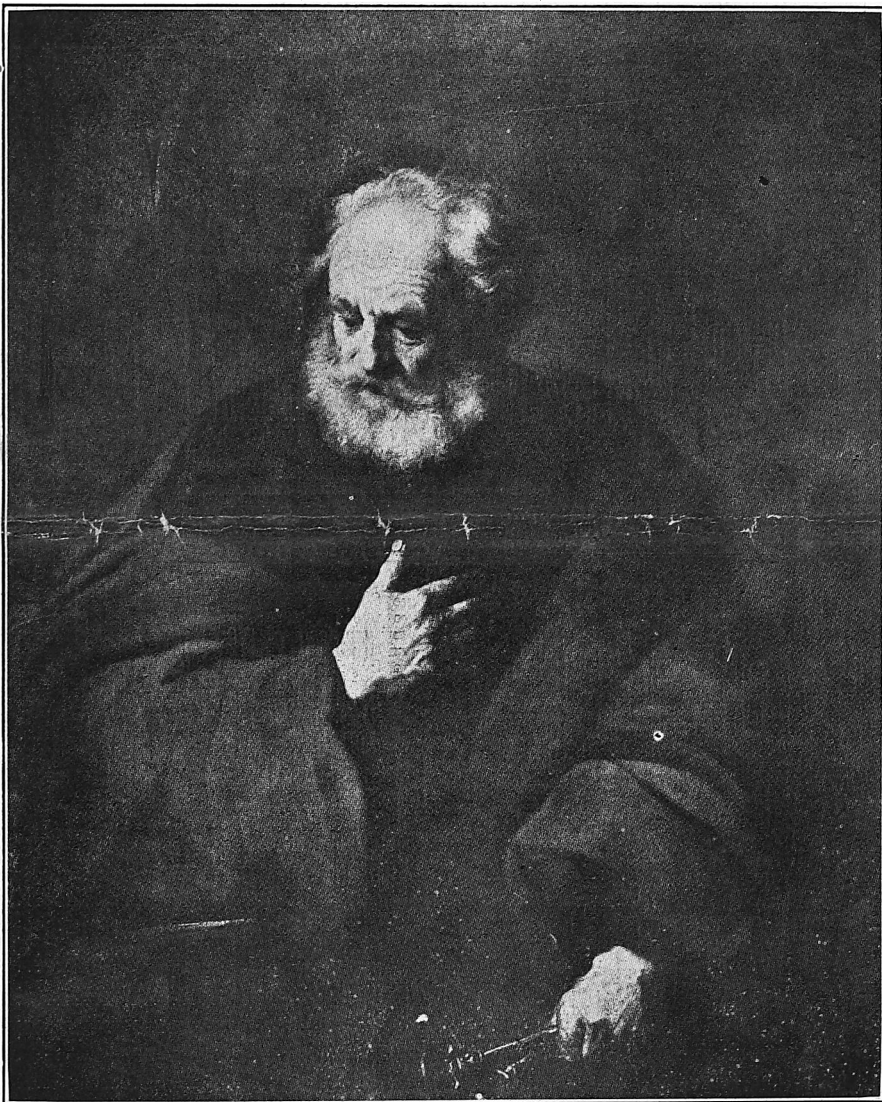
Rubens, Cardinal Infant Ferdinand	125,000
Raphael, Virgin and Child	300,000
Fragonard, Fourteen Decorative Panels	750,000
Robert, H.; Eight Decorative Panels	100,000
Lippi, Filippo; Triptych	25,000
Koffermans, M.; Adoration of the King	500
Darst, Jacques; Madonna and Child	30,000
David, Gerard; The Holy Family	35,000
Holbein, Portrait of Henry VIII. (?)	2,000
Lyon, Corneille de; Two Portraits of Men	4,000
Memling, Hans; Portrait of a Man	40,000
Neer, A. van der; Landscape	7,500
Terborg, Gerard; La Toilette	10,000
Garofalo, Benvenuto; Two Paintings of St. Nicholas	5,000
Hooch, P. de; Woman at Wash Tub	50,000
Weyden, van der; The Annunciation	50,000
Unknown; Portrait Man in White Fur	500
Fleming, 15th century; Portrait of a Young Man Holding a Book	2,500
Unknown; Portrait, Lady Jane Grey (?)	100
Unknown; Charles I. and Attendants	100
Unknown; Portrait, Man with Black Velvet Cap	2,500
Bles, Henri Met de; Triptych	5,000
The Duff-Ogilvie Portrait	500
Master Legend of St. Ursula; Madonna and Child	5,000
Traut, Wolfgang; Panel, (signed and dated, Albrecht Durer, 1508)	1,500
German; Madonna and Child (dated 1516)	10,000
Holbein, Portrait of Erasmus	2,000
Rembrandt, Portrait of Himself	12,500
Rembrandt, Portrait of Young Painter	15,000
Hals, Dirk; Children Playing Cards, and Girls with Cat	10,000

The Rare Enamels.

The Morgan collection was notably rich in early enamels which were valued again by Mr. Ward at \$917,100. These included the following:

Ciborium, Lorraine art of XII century	\$50,000
Portable reliquary, Rhenish	10,000
Five medallion appliques	12,000
Chasse Limoges, XIII century	25,000
Chassel Limoges, XII century	35,000
Chassel Limoges, XIII century	10,000
Enamel plaque with figures	10,000
Mars de Chape, Siena art	12,000
Reliquary, Virgin and Child	10,000
Four figures d'applique of saints in copper	12,500
Group in polychrome of St. Michael killing the dragon	10,000
Two large groups, carved wood, representing the Fathers of the Church	20,000
Wing of diptych in ivory, Spanish X century	12,000
Upper part of hunting horn in ivory	10,000
Ivory group, Virgin and Child, French XIV century	10,000
Ivory diptych in two compartments, showing religious scene	10,000
Large altar piece, ivory and bone, in two parts scenes of mediaeval romance	20,000
Three rectangular plaquettes in ivory and wood, parts of coffer with scenes from life of Jesus	15,000

The large group of enamels of the Renaissance and later periods including the remarkable collection of Byzantine enamels



ST. PETER

By Rembrandt

Newly Discovered Early Work Owned by Mr. Herbert Cook, of London.
From the Burlington Magazine

Metsu, G.; Visit to the Nursery	40,000
Ruysdael, J. van; Cottage Under Trees	5,000
Eyck, van; Portrait of Donor	5,000
Rubens, Panel	15,000
Eals, Franz; Portrait, Heer Rodolphe and Vrouw Rodolphe	200,000
Holbein, Three Panel Paintings	3,500
Vermeer, van Delft, Johannes; Girl Writing	100,000
Longhi, Pietro; The Temptation	2,500

Bronzes Total \$607,950.

The bronzes in the Morgan collections are especially fine and Mr. Thomas Ward for a number of years U. S. Appraiser in the N. Y. Custom House stores, and until recently for three years with the firm of Lewis and Simmons appraised their value at the large sum of \$607,950. The more valuable pieces are as follows:

"Resurrection," by di Pietro Vecchiotta, Siena School, XV century	\$15,000
Pieta, after Michelangelo, originally in St. Peter's Rome, Madonna Supporting Dead Body of Saviour	12,000
Full length standing figure, St. John the Baptist	12,000
Group, "Mercury and Cupid," Flemish, XVII century	12,000
Group "Nessus and Dejanira," di Bologna	15,000
"Mercury and Cupid," Flemish, XVII century	10,000
Group, "Triton and Naiad," by de Vries	10,000

in nine cases made by Swernigerodski XI century (valued at \$69,000) and secured for Mr. Morgan as were most of his enamels, tapestries and the Hoentschel collection as well as the Augustin collection of miniatures by Mr. Jacques Seligmann, the Paris antiquaire, were valued by Mr. Ward at a total of \$900,675. The principal items follow:

Oval dish of enamel, painted in colors, heightened in gold	\$15,000
Oblong pawi, Limoges enamel	12,500
Large enamel triptych road to Calvary	17,500
Triptych of enamel, painted in colors, Lineage of St. Anne	15,000
Large oblong plaque, painted in colors, Agony in the Garden	20,000
Two large salt cellars, Limoges enamel, XVI century	12,000
Limoges enamelled cup, the "monkey cup," owned by Lord Arundel	15,000
Enamel triptych, Death, Assumption, and Coronation of the Virgin	2,000
Triptych of enamel, the Last Judgment	17,500
Large triptych, Calvary, Roman soldiers, and St. Magdalen weeping	20,000
Triptych of Limoges, the Crucifixion and Atonement, signed N. Penicault	60,000

(Continued on page 2)

NEW NAT'L GALLERY DIRECTOR.

Charles J. Holmes, landscape painter, director, keeper and secretary of the National Portrait Gallery since 1909, and former editor of the Burlington Magazine, has been appointed Director of the London National Gallery in succession to Sir Charles Holroyd, retired on account of ill health. Mr. Holmes who was born in 1868, the son of the Rev. Charles Rivington Holmes, at Stratton, Cornwall, is the author of a number of works on art and occupied the chair of the Slade professorship of art at Oxford from 1904 to 1910. Among his books are "Constable and His Influence on Landscape Painting," "Notes on the Art of Rembrandt," "Pictures and Picture Collecting" and "Hokusai."

SMITH BUYS AMERICANA.

Mr. George D. Smith, on Aug. 14, the day before the opening at Sotheby's in London, of the three days' sale of the collection of Americana, from the library of Britwell Court, owned by the late S. R. Christie-Miller, bought it for about \$300,000. Some American collectors and dealers had gone to London for the sale. The most valuable item, in the collection, is the major and minor voyages of DeBry to America, in 52 volumes and said to be worth \$20,000. "A Brief and True Report of the Newfoundland of Virginia," by Thomas Hariot, 1585, is valued at \$15,000; a description of a farewell to Sir Francis Drake, 1558, at \$10,000. At \$8,000 is valued "New Mexico, Otherwise the Voyage of Anthony Espeio," at \$7,500 "A Discovery of the Barmudas," by Sir Thomas Gates, 1610, and at \$7,000 "A True Report of the Late Discoveries and Possession of the Newfound Landes," by Sir George Peckham, 1583, and "A Voyage Into New England," by Christopher Levett, 1628. Mr. Smith hopes to sell the library as a whole.

MISS SAGE DOUBLY DECORATED.

Miss Cornelia B. Sage, director of the Albright Gallery at Buffalo, has been signally honored by the French government and the Societe Nationale des Beaux Arts. The first has made her an Officer d'Instruction Publique, while the second has given her its decoration, which is awarded for the first time to a woman.

DIRECTOR FOX HONORED.

The King of Sweden has conferred on Mr. William Henry Fox, director of the Brooklyn Museum, the order of the North Star. Mr. Fox represented Sweden on the jury of art awards at the Pana-Pacific Exposition. He also organized the tour of the Swedish art exhibit.

NEW ANDERSON BUILDING.

A project is under way to erect a 22-story building at the N. W. corner of Madison Ave. and 40 St., where there is now a four-story one under lease to the Anderson Galleries, who are understood to be negotiating for the purchase of the land from the owner, Mrs. Lilian B. Hyde. The proposed building, the architects being Starrett & Van Vleck, is to cost almost \$400,000 and be of limestone and terra cotta.

GIVES CA D'ORO PALACE.

Baron George Franchetti, the Italian banker, has given to the nation, the famous Venetian palace, known as the Ca d'Oro, which is one of the greatest ornaments of the Grand Canal. With this "golden house" goes a superb collection of paintings, books and old furniture. The pictures include Van Dyck's "Portrait of a Gentleman," Mantegna's "Martyrdom of St. Sebastian," Titian's "Seated Venus," and Signorini's "Flagellation."

BERLIN PHOTO. CO. NOT TO CLOSE

The ART NEWS is requested to state that the N. Y. branch of the Berlin Photographic Co., 305 Madison Ave., is not to close as erroneously reported, nor will it move, as originally intended, from the present location.

LOUIS DUVEEN'S KITCHENER GIFT.

Mr. Louis Duveen, who telegraphed from Paris a bid of \$13,125 for the famous Kitchenier letter, and lost it has now most handsomely sent the London Lord Mayor the same amount for the memorial fund.

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MORGAN ART APPRAISEMENT.

(Continued from page 1)

Enamelled portrait Cardinal Odet de Caligny, by Limousin	17,500
Plaque, Limoges enamel, man with brownish beard	15,000
Byzantine jewelry, eleven pieces, including two necklaces and silver earrings found in Kieff by peasant	25,000
Portable altar in town of Gothic tower	35,000
Collection of Byzantine enamel in nine cases, forming a wonderful gathering of these en- amels by Swernigerodski, XI century	60,000

Statuary, Old Jewelry, Bronzes, etc.

Another group of old bronzes, glass,
Roman and Byzantine jewelry, in the col-
lections was appraised, again by Mr. Ward,
at \$1,135,700. The objects in this group
valued at \$3,000 or more are as follows:

410 pieces Gueckenberg Coll'n of Niederbreisig.	\$20,000
260 Merovingian antiquities	6,500
207 pieces Breton collection Roman ware, por- celain, &c.	45,000
8,051 pieces Julian Greau collection	85,000
363 Merovingian and Gallo-Roman antiquities ..	7,500
8 Italian paintings on glass	8,000
2 Siena enamel plaques	6,000
XVI century rock crystal cup	5,000
Processional cross, Florentine, XV century ..	6,000
Large cup in jasper (Cellini)	30,000
Triptych, XV century, Spanish	3,000
29 gold buckles, clasps, &c.	5,000
3 gold cups, Byzantine	15,000
2 gold vases, Byzantine	8,000
Silver ewer, XV century	3,000
Porcelain ewer, Medici period	2,500
Bronze figure, attributed to Donatello	5,000

CLASSICAL EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Bronze Eros, Boscoreale	\$20,000
5 Tanagra terra cotta figures	3,500
Roman gold wreath on skull	3,000
2 Greek marble lions	15,000
Pink granite sarcophagus	8,000
6 alabaster reliefs, palace of Ashur-nasir-pal ..	40,000

CERAMICS.

2 Lustre tiles, Persian	6,000
6 panels, 130 tiles, Asia Minor	15,000

MISCELLANEOUS.

Ivory plaque, Italian	3,500
Stone statue, St. Catherine, French	5,000
Terra cotta statuette, St. John, Italian, XV century	6,000
Altar piece, The Entombment; Chateau de Biron	50,000
Pieta, Chateau de Biron	35,000
2 Indian carpets	12,000
Chinese rug, Chien Lung period	7,500
Arm chair, Louis XIV	3,000
2 bracelets and 1 buckle, Byzantine	7,500
Crystal cross, German, XVI century	3,500
Processional cross, Spanish, XII century	3,000
Ivory throne chair, Roman	10,000
Metal plaque	3,000
3 clocks, German, XVI century	3,500
24 pieces Roman and Byzantine jewelry	60,000

The Hoentschel Collection.

One of the most important of Mr. Mor-
gan's purchases of collections en bloc was
that of the famous Hoentschel assemblage
of mediaeval furniture, wood and marble
statuettes and statues, church furniture and
vestments, velvets, tapestries, etc.—in fact
a museum of antiques in itself. This was
secured, like the majority of Mr. Morgan's
art treasures, through and by Mr. Jacques
Seligmann of Paris, after prolonged nego-
tiations with its German owners. The ex-
act price paid for the collection has never
been disclosed. The list of objects in this
famous collection, with the appraiser's (Mr.
Ward's) valuations is too long to publish in
the ART NEWS, but the principal items as
appraised, total some \$225,000.

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Valuation of the Miniatures.

Mr. Morgan's collection of miniatures,
while the valuation of \$418,170, finally
placed upon it by the appraiser, Mr. James
B. Townsend, who had the assistance here
of Mr. Horace Townsend, the English au-
thority, long resident here, and also as to
the records of Dr. George Williamson, of
London, the best known authority and
writer on the subject, and who was given
carte blanche by Mr. Morgan to form the
collection and prepare the elaborate catalog
de luxe—will be a surprise to many who
knew the much greater sum paid by Mr.
Morgan for the treasures. It is, however,
in scope, variety, and the number and qual-
ity of its representative examples, the finest
in the world. The collection has only re-
cently been withdrawn from exhibition at
the Metropolitan Museum, owing to the
already noticeable deterioration of several
of the works painted on ivory, from the
American extremes of temperature, and the
feared further deterioration of these and
other examples. The earlier miniatures,
painted on vellum, and often on the backs
of playing cards, for it is not generally
known that the use of ivory for miniatures
did not come in until the late XVII cen-
tury—have not been injured by this climate.

The appraising of the miniatures and the
determination of their validity in many in-
stances, was perhaps the most difficult task
set for any of the appraisers of the Mor-
gan collections, for as the majority of the
Morgan miniatures are by artists or at-
tributed to artists long since gone, and
some are centuries old, and as almost all
these artists had clever pupils and imitators
—especially in France—it is often impos-
sible to determine absolute authorship. Mr.
Morgan took especial delight and pride in
his miniatures, and their assembling, and
came to have good knowledge himself,
through study of his treasures, but he was
in many instances deceived—not unnatu-
rally, and while there are few miniatures
that can be called spurious in his collec-
tions, there are a number wrongly attrib-
uted, and for which he paid fictitious val-
ues. Then too the knowledge on the part
of owners or of dealers in miniatures that
Mr. Morgan would see, and possibly buy,
good miniatures, and especially those by
certain artists, boomed the miniature mar-
ket in general and the works of certain
men in particular, so that from the strict
commercial viewpoint, which must be that
of the honest appraiser—values far below
Mr. Morgan's purchase price had to be
given to a number of the "paintings in
petto" which pulled down in a drastic way
the anticipated total, and the total which
Mr. Morgan paid out. The foolish stories
and estimates of value, published by inex-
perienced persons during the past few years
on the collection, and its value deceived the
art public also, and this fact has added to
the now general disappointment at the—
to many—surprisingly low appraisal of the
miniatures.

It is impossible, as in the case of the ar-
ticles in the Hoentschel collection to pub-
lish a full, or even at all complete list of
the valuation of the 800 or more miniatures
which form the Morgan collection of these
gems of art. Such a list is any way mis-
leading as the value of the frames—and
perhaps a third of the miniatures are in
costly frames, a number set with precious
stones, and the value of these had to be
added to that of the "little pictures" they
surround. These frames are, in many in-
stances, themselves works of art in design
and execution and Dr. Williamson, who
designed most of them, employed several
expert jewelers and gem setters to make
them, all at a large cost. The frame of
one miniature, in particular, which in itself
is worth about \$50 at the most, cost some
\$7,000. The catalogs de luxe of the col-
lection were autographed by Mr. Morgan and
sent to all the Crowned Heads of Europe,
as well as to a number of personal friends,
and are said to have themselves cost some
\$50,000 to \$75,000, to prepare and publish.

Some of the works have a sentimental
rather than an art value, as, for example,
the little and beautifully framed portrait of
Christina Rossetti by her husband Dante
Gabriel Rossetti, which is not a miniature
at all but a painted daguerotype. The only
American miniature in the collection, if it
is by an American, is a claimed portrait of
Franklin, and is not by Trumbull—although

a good work. It is strange that Mr. Mor-
gan did not secure a single example of
such fine American miniaturists as Mal-
bone, Fraser, Peale, et al.

The highest valuation of the miniatures
was \$7,500 for Hans Holbein's splendid por-
trait of Mrs. Pemberton. There are only
seven works appraised at more than \$3,000
each, in addition to the Holbein of Mrs.
Pemberton, and one of the Baroness Dach-
enhausen by Auguste Cameray at \$5,500, as
follows, portraits of Mme. du Barry and
the daughter of the Earl of Ormond by
Richard Cosway, valued at \$4,000 and \$3,-
050, respectively, a portrait of Mary, Duch-
ess of Richmond and Lenox, by Jean Peti-
tot and Jacques Bordier, \$5,000; Jean H.
Fragonard's "Portrait of the Artist's Son,"
\$3,200; and a miniature of the Emperor
Nicholas and his brother by Jean F. Vollier,
\$3,575.

Tapestries, Furniture and Decorations.

A total valuation of \$2,822.00 was given
by Mr. Emile Baumgarten, as appraiser, to
the tapestries, furniture and decorative
pieces owned by Mr. Morgan, some of
which have since been sold as recorded in
the ART NEWS. The largest figures were
placed on a set of five Gobelin panels, or
Gothic tapestry by Von Room (\$175,000),
three Beauvais tapestries (\$150,000), a XVI
century Flemish weave (\$45,000), two more
of same period and weave (\$40,000) each,
an early XVI Brussels weave (\$50,000), one
of same period and weave "The Cruci-
fixion" (\$50,000). A set of XVIII century
French tapestry covered carved gilt furni-
ture is valued at \$225,000, and another such
set (XVIII century at \$136,000) a French
console table, VIII century, at \$30,000, a
French XVIII century Secretary at \$40,000,
a Louis XVI Commode at \$45,000, a bronze
clock by Falconet at \$30,000, a mahogany
Regence writing table at \$25,000, two cases
of art objects at \$72,250, a collection of 66
XVII century English and French boxes of
gold, porcelain and other materials, at
\$160,000, some 70 English and French boxes,
in gold and other materials at \$115,000, 40
pieces Louis XVI Carnet de Bal and other
objects \$30,000 and a similar one of 116
pieces, \$87,000.

Porcelains, Watches and Jewelry.

The Oriental Porcelains, one of the most
important features of the Morgan collec-
tions, were sold to Duveen brothers, who
had sold most of them to Mr. Morgan last
winter for an announced price of \$3,500,000,
and their valuation is not given out by the
State. Mr. Thomas E. Kirby and assis-
tants appraised these. The more important
French porcelains, as also the Dresden
pieces, are appraised as follows:

Group in soft porcelain, "La Jaloux Vaugre- valle"	\$5,000
"Les Mangeurs de Raisins"	4,500
Two Sevres soft bisque figures	4,500
Two vases	2,000
Garniture form of three pieces	4,000
Garniture three flower vases, Sevres porcelain	4,500
Two fan-shape vases from Earl of Coventry ..	3,000
Large potpourri	4,500
Pair of Sevres vases, French XVIII Century ..	10,000
Two vases and covers in Sevres porcelain ..	7,000
Sevres vase	4,500
Garniture in five vases in Sevres gilt bronze, Louis XVI	7,500

Total

Pair of figures, Augustus the Strong and
Countess Kossell

Tall figure of a Bishop	3,000
Pair of figures, vegetable sellers	2,000
Figures, shepherd and shepherdess	2,000
Pair of figures	3,000
Set of allegorical figures	8,000
Figures representing the Seasons	8,000
Group of ten separate pieces	30,000
Figures, flower seller and gardener	15,000
Equestrian figure of Louis XV	20,000
Turkey, cock and hen	12,000
The Quarters of the Globe	12,000
Garniture three large vases and covers	20,000
Large group of German porcelain	12,500
Two Dresden vases with covers, scenes of Chinese life	30,000

Jewels and Jewelry.

Necklace of nephryx, opening having inside scenes from life of the Virgin	5,500
Enamelled gold reliquary Virgin surrounded by gold angels, Italian, XVI Century	7,000
Crystal shrine representing crucifix, Italian, XVI Century	3,500
Ebony shrine, inclosing painting of the	

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Total

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Palace in Florence	20,000
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V Century ivory	12,000
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Ivory casket, scenes of mediaeval romance ..	15,000
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Consular Diptych	15,000
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Two oblong ivory plaques, Sts. Peter and Paul	14,000
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Large casket and cover in ivory	20,000
Part of saddle carved ivory, representing cavalier, fully armed	10,000
Wooden casket cover, carved with many plaques	25,000
Ivory pyx with the twelve Apostles	15,000
Ewer in terra cotta	25,000
Altar piece, carved with bone plaques	25,000

Total

The Library Valuation.

The total valuation placed on Mr. Mor-
gan's Library by Mr. Thomas E. Kirby of
the American Art Association, and the late
Charles G. Balmanno of Brooklyn (Mr. Bal-
mano was a friend of the State Comptroller,

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Eugene Travis, and Mr. Kirby and assistants really did most of the work of appraisal) the appraisers, is \$4,960,666.

The appraisers in a note of appreciation appended to their report say:

"The Morgan Library is of such magnitude and importance that even as early as 1908 The London Times, in an editorial article referring to an article upon the library by its special correspondent, said: 'The description furnished by our correspondent is that of the most wonderful of all collections formed by the most wonderful collector of our times, perhaps of any time. The making of such a library has never been possible until the present time. It is the outcome of the age of millionaires. These gentlemen of vast means abound in America, and there are a few of them in Europe. One out of ten has taste; one out of a hundred has genius. Frick and Widener come under the former category, but the man of genius is Morgan.'"

"It is as difficult as it is impossible to measure in money and figures anything which touches as does the Morgan library the souls of men," said the appraisers. "They said that the library contained 12,856 titles and 19,197 volumes of books, 1,088 titles, and 1,335 volumes of manuscripts, and 1,098 prints."

The Aldine Press publications total, according to the appraisal, \$5,300, the James Toovey collection of general literature, \$144,907, the Theodore Erwin collection, \$123,196, the selection of early printed books from the libraries of William Morris, Richard Bennett, and the Earl of Asburnham, \$538,645, the Manuscripts, \$2,094,755, several items, such as Blake's "Book of Job" (\$35,000) Bruce's "History and Cronikis of Scotland 1536" (\$6,000), Bunyan's "Pilgrim's Progress" first edition 1676 (\$5,000), De Foe's "Robinson Crusoe," first four editions (\$1,000), and Shakespeare's works, first edition, 1623 (\$15,000); total, \$221,220.

The Bibles and Church Service books total \$136,757, and include a first edition of the Gutenberg Bible at \$27,000 and two volumes of the Vulgate—the first Bible with a date, 1462, at \$18,000. The Incunabula which include Boethius' "Consolation of Philosophy" 1478 at \$10,000. Casalis' "Game of Chess" second edition at \$10,000 and Malory's "Morte d'Arthur" Caxton press 1485 at \$37,500, total \$184,375. The five etchings by Rembrandt in the collection are valued as follows:

Christ Healing the Sick.....	\$19,000
Christ Presented to the People.....	6,000
Old Haaring	10,000
Arnold Tholinx	10,500
Jan Six	10,000

Total

Various groups in the libraries were appraised as follows:

Mezzotints and miscellaneous	\$159,607
Block books	26,800
American literature	11,228
Americana	12,589
Books and autographs relating to the Stamp Act	1,600
Books of costumes	6,000
Literature on playing cards and games.....	300
Books on art and porcelain.....	20,445
Caricature	3,228
Romance language and literature.....	2,500
Mary, Queen of Scots.....	6,500
History of travel	5,162
Miscellaneous	34,742
French literature	80,026

MORGAN APPRAISERS FEES.

Surrogate Fowler also signed an order fixing the fees of the special appraisers to fix the values on the different groups of the testator's property. There were as follows:

Samuel Marx, furniture, \$7,500.
Joseph P. Day, real estate, \$5,000.
James B. Townsend, miniatures, \$2,554.
Emile Baumgarten, tapestries and rugs, \$2,000.

Roland F. Knoedler, paintings, \$2,500.
Thomas E. Kirby, library, \$5,000, and Chinese porcelain, \$2,000.

Thomas Ward, German and French porcelains, watches and jewels, \$3,000; bronzes, enamels and marbles, \$3,000, and Gothic section of the Hoentschel collection, \$3,000.

Walter L. Ehrich, drawings and etchings, \$500.

Frederick Tams, steam yacht Corsair, \$250.—N. Y. Tribune, Aug. 3, 1916.

Edward I. Farmer

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GREAT IMPORTANCE.

ART AT NEWPORT.

The prizes as the recent and fifth annual exhibition of the Newport Art Association were awarded as follows: The Harrison Morris Prize of \$100 for the best picture in the show went to Daniel Garber's "Tanis." The Richard Grenough Memorial Prize of \$75 for the next best picture in the show was given to Jonas Lie's landscape, "Morning." The Shaw-Safe Prize of \$50 for the best portrait went to William K. Darrow's "Waiting." The Hunt Prize of \$25 was awarded by popular vote to "Portrait of Mrs. Percy Chase," by Mary Brewster Hazelton, of Boston.

Several important sales were made. "The New Model" by R. H. Ives Gammell was sold in the early days and also a landscape by Charles P. Gruppe. A sculpture by Anna Coleman Todd, "The Sword of France," and a small bronze by Louise Allen were among other things sold. The exhibition closed July 25.

The Council of the Art Association, John Elliott, William Cotton, Mrs. Harry Payne Whitney, Mrs. John Nicholas Brown and others, recently elected as President of the Association Harrison S. Morris of Philadelphia. Mr. Morris, who has a summer place in Jamestown, R. I., was formerly director of the Pa. Academy.

William Cotton's successful exhibition at the Association closed Aug. 7. The collection numbered but six oils, several of which have been seen before, and included the brilliantly colored portrait "Mrs. Cotton." But it is in two of the new canvases, both portraits, that Mr. Cotton had demonstrated his arrival among the "strong"

Gordon) and daughter, occupying the place of honor. In the portrait of Hudson Maxim, the head, with its crown of white hair stands out sturdily from the background. The portrait of Earl Stetson Crawford is an excellent likeness in a nice composition; while that of the Earl of Kintore, suggesting, as it does, qualities, both aristocratic and forceful, leads one to infer it to be also an excellent representation of the man. Mr. Roosevelt's exhibition closes Aug. 25.

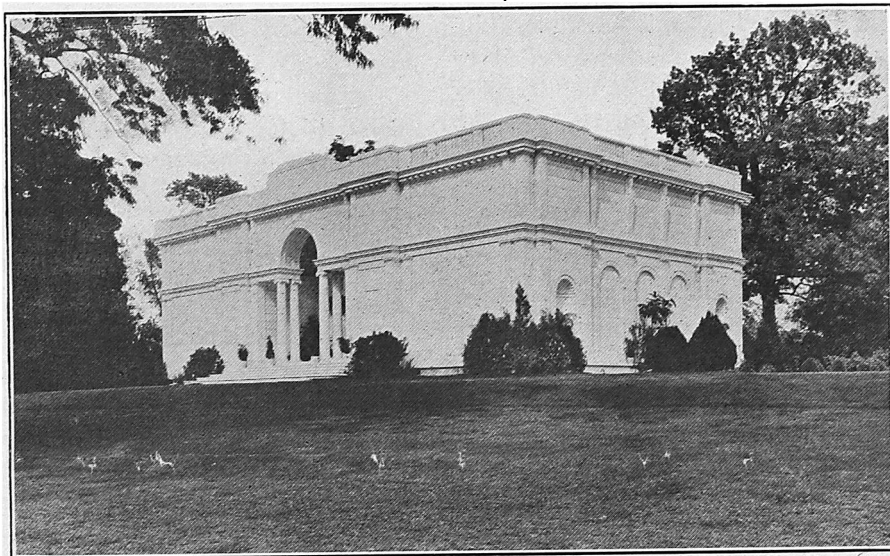
L. K.

WAR ART AT BAR HARBOR.

A most interesting and important exhibition of French, English and German War proclamations, orders, posters, medals, etc., a collection made by Mrs. Edith Wharton, the American author, now in Paris, and sent by her to her relative, Mrs. Cadwalader Jones, was given two days this week at the Triangle cottage. The display was to have been held in the Young Women's Christian Ass'n building here and had been so advertised, but at the last moment two women of the society, one the daughter of a German and the other of strong German proclivities, who have been supporters of the local Y. W. C. A., objected to its being held there, despite the wish of the donor of the building, Mrs. John S. Kennedy that it should be held as advertised.

The sensation created by the opposition of the two women, who call themselves Americans, was such, however, that the display was all the more a success and was crowded.

The most interesting and novel picture of the exhibits were one of the original proclamations calling for the execution of



NEW BROOKS MEMORIAL ART GALLERY
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painters. His "Young April," a lovely young girl, is done in a manner that is strong yet not disquieting and without any sacrifice of the sensitiveness which has hitherto characterized this painter's work. It is, however, in the portrait of George Barr McCutcheon that Mr. Cotton's high water mark is reached. In the to him new medium of pastel the artist shows himself particularly happy in delicacy of handling and achieves results with a surprising economy of means. Except in the two little nudes shown the painter has used the paper itself in a striking way, both as background and as an integral part of the things delineated. The pastels have proved so successful that Mr. Cotton is to hold an exhibition limited to pastels, pastel portraits and drawings in New York early in the Winter.

On Aug. 3 a highly successful fête was held on the beautiful shaded laws on the Association. The Pomfret Dancers, a quartet of young women trained by Miss Beatrice Stevens, the painter, interpreted Beethoven in "classic" dances. A large sum of money was added to the treasury by the sale of tickets, flowers and refreshments.

One of the most interesting events scheduled for the Association is the exhibition Mrs. Harry Payne Whitney is to open Aug. 26. Mrs. Whitney will display not only her own sculptures, but her large collection of French and American pictures.

Mary Helen Carlisle has been holding an exhibit of garden pictures and miniatures which closed Aug. 14. Mrs. C. L. Poillon is showing an interesting collection of her wares from the Poillon Pottery at Woodbridge, New Jersey, together with a few sculptured pieces by Miss Eugenia Stonard.

S. Montgomery Roosevelt opened his exhibition at the Association Aug. 14th. with a large tea which was well attended. There are but seven canvases on view, a large portrait of the Hon. Mrs. Beresford (Kitty

Edith Cavell and some of the original medals struck in Germany to celebrate the sinking of the Lusitania and an Italian steamer; the Zeppelin medal, showing on the reverse Zeppelins dropping bombs on London, with the city in flames, and on the obverse a portrait of Count Zeppelin; another picturing President Wilson on one side as "Pontifex Maximus" crowned with laurel, and on the other Uncle Sam sitting on a pile of cannon balls and holding out a cannon in one hand and a submarine in the other; still another showing a Scotch soldier in kilts and King George beseeching the aid of a Balkan soldier; and lastly and most significant, one called "The Bomb," blank on the obverse and on the reverse showing a bomb bursting and striking down a squad of Allied soldiers—the apotheosis of modern savagery. Needless to say these medals were all struck in Germany. It is to be hoped that the display can be shown in the larger cities next season.

Mr. Albert Gallatin has arranged, as last summer, an interesting exhibit of fine prints from his collection in the Print Room of the Jesup Memorial Library.

Under the management of Mr. Kilgour, Paul Manship is giving an exhibition of his sculptures in the Jesup Library. The work of the Neo-Assyrian sculptor is attracting great attention and interest here and several of the young sculptor's best known and most representative works are shown.

THE MYSTIC EXHIBITION.

The Mystic Conn Art Association will open its third annual exhibition today. Three rooms of the large school building will be devoted to the display which is usually one of the most important of the summer shows. Among the exhibitors are I. Alden Weir, who sends a landscape, Gardner Symons, Childe Hassam, Haley Lever, Emile Carlsen, Richard Miller, Charles W. Hawthorne, Frederick Frieske and Charles H. Davis. These works are loaned by the

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Macbeth galleries. In addition there are works by Henry Ranger, two snow subjects by George H. Thompson and a landscape by Peter Marcus, a young and talented artist. A tea room will be run in connection with the exhibition where the social element will gather and discuss art and generally promote the interest of the exhibition.

THE PROVINCETOWN SHOW.

A summer exhibition, by members of the artist colony, is now on in the town hall at Provincetown, Mass. There are pictures, sketches, etchings and wood block prints. William Halsall shows "Surf" and Charles W. Hawthorne two sketches made in Sicily. A Bermuda scene and a winter landscape represent E. Ambrose Webster. Four sketches of groups of Concord women, serving for the war sufferers, are by Elizabeth W. Roberts. G. A. Beneker sends "By the Sunny Window"; Oscar Fehrer a portrait of a young man; John O. Siebert a portrait sketch of "Mrs. J."; T. Lindenmuth "A Shipyard"; H. Crawford Smith "A Wharf"; Kendall Saunders "In the Sun Porch"; and Edith Catlin "Return from the Mass." Others represented are C. Arnold Slade, Harold P. Brown, George E. Browne, Howard E. Smith, Sarah Munroe, Regina A. Farrelly, David Ericson, Elizabeth H. Hoyland, Frank M. Desch, F. H. Marvin, Oscar H. Gieberich, Adolph W. Blondheim, Ross E. Moffett and the Zorachs.

At the Public Library.

Dr. Frank Weitenkampf, chief of the arts and prints division of the Public Library has added to the summer exhibition, a collection of chiaroscuro prints, reproducing artists' drawings. Also to be seen at the library are a collection of specimens of writing on baked clay and stone from Egypt, Babylonia and elsewhere; Hebrew gold and silver amulets, Biblical scrolls and Oriental Mss.

MALBONE PORTRAIT COPY?

It is claimed that the portrait of Malbone, said to be by himself, recently purchased by the Metropolitan Museum, is only a copy, the only self portrait being in the Corcoran Gallery. It is stated that on the back of the Museum picture a slip of paper conceals the words "Copied by Sandford Mason." The museum authorities have so far made no official denial of the allegation.

Henry G. Dearth and family are at Bar Harbor.

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AMERICAN ART NEWS.

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SPECIAL ANNOUNCEMENT
SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issue will be published on Saturday, Sept. 16.

THE JULY BURLINGTON.

Bramantino's "The Adoration of the Magi," part of the Layard bequest to the National Gallery, is reproduced as a frontispiece, in the July number of the Burlington Magazine. The text is by Tancred Borenius. O. C. Gangoly treats of "Southern Indian Lamps" and Lionel Cust tells of a "Portrait of Mary, Queen of Scots," recently acquired by the Natl. Portrait Gallery. H. Clifford Smith describes, "An Italian Lacquered Table of the XVII Century" and Robert Ross tells of the volume from the Oxford University Press, reproducing the frescoes at Ajanta in India. Mr. Borenius reviews the fourth part of the 7 volume of Prof. Venturi's great work on Italian painting. Archibald G. B. Russell, Croix Rouge, treats of the exhibition of Heraldry at the Burlington Fine Arts Club and E. W. Tristram writes of "Kitcheners and the Victoria and Albert Museum." "The Charing Cross Bridge" is by D. S. MacColl. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

MORGAN ART APPRAISEMENT.

We give all possible space in this issue to the story of the appraisal of the art collections of the late J. Pierpont Morgan, which has finally been given out by the State officials, with the valuations, in most instances, of the individual items in the vast and varied assemblage of art works which make up the entire collection—save those of the Oriental porcelains, sold last winter to Duveen Brothers.

The story was published in full detail in the N. Y. Times, with its accustomed enterprise on July 29 last, after our July issue had been published, and for some of the information given by the Times we are indebted, and herewith make our acknowledgments.

But a great daily such as the Times, with the necessary haste of preparation and the natural lack of knowledge of subeditors and reporters of a somewhat technical subject, cannot give the intelligent art reader and lover the more clear, correct and consistent story and the carefully edited lists of objects, as an art publication, with its special knowledge and sources of information. And so we trust our story and lists will be found valuable as information and as a record of the appraisals of the art treasures of the foremost of modern art collectors.

There will undoubtedly be much surprise felt and expressed at both the totals and individual valuations placed upon the Morgan art treasures by the several appraisers, and much questioning, both of their knowledge of the subjects they were individually given to pass upon, and of the commercial and art values they have placed upon the objects they appraised. It must be remembered that some of the appraisals were made nearly two years ago, and others sometime ago, and that there have been sensational events deeply affecting art values and which in several instances have lowered and in others raised prices since these were made. It must also be remembered that Mr. Morgan as a collector of world-wide fame, despite his own knowledge and taste, which were rarely good in a man whose life had been largely devoted to business affairs until his last years, had acquired such fame as a collector of vast wealth that, even with his judgment and knowledge, and the advice of such expert and faithful friends as M. Jacques Seligmann and others, was not infrequently induced to pay higher sums for his treasures than would have been asked or expected from the ordinary collector, and that, spurred by the allurements of collecting, he would frequently, of his own volition and dislike of bargaining, especially when an object attracted him, pay higher than had he been willing to wait.

The fact that there is little that could be called spurious and, save in the miniatures, little that can be called wrongly attributed, in his collections, is more surprising than the undoubtedly too high and exorbitant figures that he gave or was induced to give for some objects, and which, when carefully and honestly appraised from the

strict commercial viewpoint, largely reduce, in some cases, the anticipated values of his possessions.

And Mr. Morgan ignored also the commercial side of collecting. He did not buy to sell at a profit, but for his own pleasure, and despite the recent sale of some of his art properties, undoubtedly with the idea of leaving his possessions to the Metropolitan Museum, whose inspiration and upbuilder, as well as whose President he was for years. He had the pride of possession and was spurred on by rivalry at times, no doubt, but differing from the majority of his American art collecting contemporaries, he collected for his own pleasure and education and made his collecting his chief recreation and hobby. "We shall not look upon his like again."

The figures published by the N. Y. papers, and which we republish in this issue, of the fees allowed by Surrogate Fowler, and presumably paid, to the several appraisers must be taken with a grain of salt, without reflection on the newspapers. There is a story, both art and political, regarding the appointment of these appraisers and the arrangement of their fees, and which will be published some day, to the surprise of the community. Suffice it to say that the appraisers themselves, on the whole, performed their arduous task with care and honesty.

NEW SUN LIKES ART NEWS.

The writer on art topics for the New York Sun, which has lately changed ownership and management, and who, we understand, has been taken from the Musical and Dramatic desk during the dull summer season and placed in charge of that of the regular art writer for the Sun, now on vacation, has paid, in a way, the AMERICAN ART NEWS a compliment by filling about half the space of the page which we assume he is directed to occupy with art news and criticism, in the Sun of Sunday, August 6 last, with news of the summer art exhibitions at Newport and elsewhere, which would appear to have been transferred almost bodily, even if paraphrased here and there, from the July issue of this journal.

But the action of "Mr. Munsey's young man" is a doubtful compliment, inasmuch as he failed to give a word or line of credit to the AMERICAN ART NEWS for its energy in collecting the above mentioned and other news of interest to the art world that the Sunday Sun published, and especially for its foresight in providing material in a dull midsummer week for art writers short of material, and forced to fill a certain space to secure a needed roll at the next payday to provide cooling beach breezes or other summer delights.

We wonder if the new owner of the Sun approves or likes this sort of thing. A similar proceeding on the part of an art writer for the N. Y. Herald a short time ago, when called to the attention of Mr. Bennett, then here, was promptly and editorially disapproved and apologized for by that gentleman in the Herald.

OBITUARY.

Henry B. Taylor.

Henry B. Taylor, for a time Secretary of the AMERICAN ART NEWS Co. died at his apartments in this city on August 10, aged 60, very suddenly. He was born in this city, and was a member of the N. Y. Stock Exchange, and later of the Consolidated Exchange for a number of years. Of recent years he had been connected with the Johns-Manville Co. He was one of the oldest members of the Calumet Club. He married a Miss Elizabeth Struthers, who survives him. Although not directly connected with the art world, he had many friends among art lovers, and was a man of rare taste and discernment. Blessed with a peculiarly sweet amiable and generous disposition, "Harry" Taylor had a host of friends, and the sorrow at his passing is heartfelt and sincere.

George R. Bruenech.

George Robert Bruenech, a watercolor painter, died in Toronto, Canada, July 22, at the age of 65. He was born at St. Malo, in France, where his father was British Consul. He studied under Murchiani, Paul Rossert and at the Colarossi Academy in Paris. In 1872 he went to Canada, entered the civil service and for 20 years was a member of the Royal Canadian Academy. Mr. Bruenech's work attracted much attention from the Princess Louise when she was in Canada. It also received favorable recognition from the royal families of Sweden and Norway, his picture of the "Midnight Sun in Norway," hanging in the Royal Palace at Stockholm.

Lance Thackeray.

Lance Thackeray, writer, painter and illustrator, died at Brighton, England, Aug. 11. He gave exhibitions at the Leicester Galleries in London in 1908, at the Fine Art Society in 1910, and at the Walker Galleries in 1913. Mr. Thackeray, who resided for some time in Egypt, was the author of "The Light Side of Egypt" and "The People of Egypt." He was a member of the Arts and Savage Clubs of London and of the Turf Club of Cairo.

Cyrus C. Cuneo.

Cyrus Cincinnatto Cuneo, an American member of the Royal Institute of Oil Painters, died in London July 28. He was born in San Francisco of Italian parents and studied in Paris and under Whistler. He had much success as an illustrator and had exhibited portraits at the Royal Academy. He is represented in the Liverpool and other public galleries and was a member of the Langham Sketching Club.

Eben D. Jordan.

Eben D. Jordan, Boston merchant and patron of music and the fine arts, died Aug. 1 at his summer home at Manchester, Mass., at the age of 59. He established in Boston the Jordan Art Gallery and gave it works by Reynolds, Lawrence, Trumbull, Stuart, Couture, Decamps, Diaz and Leloir among others. Mr. Jordan had many works of art in his city and country homes. One of his most prized was a picture he purchased for \$1,000 from his savings when he was 16.

J. S. Crompton.

James Shaw Crompton, the Liverpool painter and illustrator, died in July. He exhibited at the Royal Academy and the New Gallery, but most of his work was for book illustration. He belonged to the Selborne Society and was a member of the Langham Sketching Club.

W. D. T. Travis.

W. D. T. Travis, said to be the last of the Civil War artists, died July 24 at Burlington, N. J., at the age of 77. During the war he drew for periodicals and later did a series of 35 views of the Army of the Cumberland. He lectured for several years and then established himself at Burlington, where he painted among other works "The March of Mortality," "Heavenward," and "Heralds of Calvary."

James G. Moulton.

James G. Moulton, formerly a member of the art firm of Moulton & Ricketts, died at his home in Chicago July 17, following an illness which began with the \$1,000,000 failure of the firm in 1914. A son, David Moulton of Chicago, and a brother, Frank Moulton of Boston, survive.

Mrs. Launt Thompson.

The death was announced on July 21, as having occurred at Florence, Italy, of Mrs. Maria Louisa Potter Thompson, widow of the distinguished American sculptor Launt Thompson, sister of the late Bishop Henry Codman Potter, and daughter of the late Bishop Alonzo Potter. Mrs. Thompson, who had resided in Italy some 40 years, became a Catholic in 1905. Her two daughters were educated in a French convent.

LONDON LETTER.

London, Aug. 6, 1916.

Great satisfaction is felt in art-circles at the announcement made by Mr. Asher Wertheimer, of his intention to bequeath his famous series of Sargent family portraits to the nation. Such a gift represents an addition to the national art treasures, of which it is impossible exactly to gauge the value at the present time, for not only are these works of art of the finest quality, but they mark the inception of a new period in the career of an artist, who is bound to go down to posterity, as one of the most vital forces in the art of modern times. In these days when we have grown accustomed to the brilliant artistic mastery of John S. Sargent, it is something of an effort to recall to mind the sensation caused by the portrait of Mr. Asher Wertheimer himself in the Academy of 1898, when interest was divided between the splendor of the achievement, and the audacity which had inspired it. The nine life-size pictures exemplify Sargent's treatment of childhood, youth and middle-age, in a way which exhibits not only his technical mastery of paint, but also his inimitable grasp of character and temperament. It is supposed that the bequest will form the basis for a Sargent Room at the National Gallery of British Art at Millbank, which already contains several notable canvases by this master.

For the Aid of Artists.

An art which owes its recent revival to the desire of Lady Kinloch to afford a means of livelihood to artists impoverished by the war, is that of painted furniture, copied from English and Italian models, dating from the XVIII century. This work, which is of the highest quality, and combines great charm of line and color with much elegance of design, bids fair to become an important and permanent industry, and it is interesting to note that many of the finest examples produced at Lady Kinloch's studio have already been acquired by American patrons, quick to appreciate its beauties. It is hoped that familiarity with this work will have the effect of weaning the public from their present inclination towards inferior productions of antique furniture at exorbitant prices.

A branch of collecting which makes a less extensive appeal than many others, is that which deals with decorated spurs, articles which, however, afford much scope and interest for the enthusiast on account of their historic value as well as of their intrinsic beauty. One of the most notable collections of spurs in private ownership, was sold this month at Christie's where Mr. James' 133 examples passed in bulk to Mr. Whawell for the sum of 530 guineas. These specimens ranged from Roman times to the XVIII century, and included some fine examples of XVII century English work in gilt bronze decorated in champlevé enamel. Mr. James was the author of "The Book of The Spur," the standard work on the subject, written half a century ago and illustrated by George Cruikshank.

An interesting departure in art quarterlies is marked by the appearance of the first number of "Form," a luxuriously-produced and artistically-illustrated magazine, which seems to have chosen an unfortunate time for its inception. Both letterpress and illustrations are of an exceedingly high order, though the plates lose much of their value through being of so large a size that they have to be issued in folded form. An imposing array of names is affixed to the contents.

Mr. F. J. Larkin, who was one of the first of our young men to join the colors, and who, after months in the trenches, received his discharge owing to the serious illness of his father, has once more joined the army and is at present a member of the Officers' Training Corps, stationed at Lichfield.

The New National Gallery Director.

It will be remembered that in my July letter I prophesied that in spite of the wild guesses which were being hazarded as to the probable successor to Sir Charles Holroyd in the Directorship of the National Gallery, the actual choice would lie between Professor C. J. Holmes, then Director of the National Portrait Gallery, and one other. The appointment of Professor Holmes has now been confirmed to the satisfaction of the art world in general, for it would be difficult to suggest a more suitable recipient for the post. After occupying the position of Slade Professor of Fine Arts at Oxford, the new Director for some years filled the position of Editor of the Burlington Magazine, at the same time devoting much time both to the publication of several books on art, as well as to the production of much original work in landscape-painting in watercolors. He possesses in a quite remarkable degree the unusual combination of profound knowledge with marked tact and faculty for the management of both people and affairs, a characteristic which should stand him in good stead in his new position.

L. G.-S.

BOSTON.

A fascinating collection of reproductions of ancient Cretan art is on view at the Fogg Museum at Cambridge. These reproductions were given to Harvard by Mrs. Schuyler Van Rensselaer, in memory of her son George Griswold Van Rensselaer, 96, the copies having been made by an Athenian firm. Frescoes, vases, and statuettes are included in the collection, the originals of which were excavated within the last fifteen years. The art of these people was so advanced that it suggests the futurism of today. There are frescoes here whose designs might have been conceived by Bakst. And the clothes that the Cretan ladies wore—as revealed in the fascinating statuettes and figurines—how curiously modern and Parisian! It is not so much the skilful technique of their art as it is the up-to-date-ness of costume, the suggestion of modern fashionableness, that is one of the most thrilling discoveries about these relics of a long-buried and ancient race.

The Boston Museum is showing in one of the Evans Memorial galleries an interesting loan collection—portraits by Smibert, Blackburn and Copley of James Otis, the patriot, his wife, and several of his relatives by marriage. The fine and dignified portrait of Otis, with its pleasant and animated face, is attributed to Smibert. Copley was most likely the author of the picture of Mrs. James Otis, the daughter of Nathaniel Cunningham, of whom Copley bought the property on Beacon Hill that became his famous farm. It is a most attractive portrait of a dark-eyed, dark-haired Colonial lady, who was tall, slender, and queenly in carriage. Scarcely less notable is the portrait of Mrs. Otis's aristocratic mother, Mrs. Cunningham. The Museum has also received as a loan the portraits (made by each other) of Alexander and Archibald Robertson, the two gifted Scotch painters.

The galleries of the Guild of Boston Artists were reopened August 7, after being closed for renovation. The summer exhibition opened last May has been enriched by a new painting by Edmund C. Tarbell. This is a portrait of a family group of three—or should we say four?—a father, mother, little boy, and a toy horse. It is a very unconventional portrait in arrangement, but painted with fine simplicity and good taste. A striking new addition is Frank W. Benson's "Sunlit Room."

The following artists are represented by new paintings in place of others withdrawn: Lilla Cabot Perry, by her able "Portrait of Miss Hellier," W. W. Churchill, by his studio interior, "The Model," Philip Little by his large and spirited painting, "The Herring Dipper," Marie Danforth Page by the "Portrait of Marcia."

John Doe.

NEW GROlier CLUB.

The architect Bertram C. Goodhue on July 20, filed plans for the new home of the Grolier Club, at 47 and 49 E. 60 St. The cost of the clubhouse will be \$50,000. The building, which will be of four stories, will be ready in about a year.

THE RODIN STUDIOS.

The Rodin Studios, represented by Lawtown Parker, recently bought the Inverness apartment, at the S. W. corner of Seventh Ave. and 57 St. The plot is 100 x 115 feet and on it will be erected a 14-story apartment and studio building, from plans by Cass Gilbert, costing \$1,000,000.

CLEVELAND MUSEUM'S GIFT.

The first gift of the Cleveland Art Association to the Cleveland Museum is Henry G. Keller's painting "In the Sand Pit," which is now in the gallery of contemporary American art and won a silver medal at Munich in 1902.

MUSEUM BUYS A PARLOR.

The Metropolitan Museum recently bought the parlor of Marmion Mansion, the famous Lewis home in King George County, Va., which dates from the XVII century. The heavy oak panels were decorated in 1783 by a Hessian soldier, who, wounded, was nursed at Marmion.

FOR A NEW LOUVAIN LIBRARY.

A movement of Belgium literary men is under way to reestablish the ruined library at Louvain. Writers have been requested to send copies of their works.

"THE VINTAGE" for Omaha.

The sale was announced July 20 in this city of the very important Jules Breton "The Vintage," the purchasers being the Friends of Art Association of Omaha, who intend it for the museum of that city. The picture, painted for Comte Duchatel, the scene being laid on his estate, Chateau-Lagrauge, Medoc measures 5½ feet wide by over 3 feet high.

PARIS LETTER.

Paris, Aug. 5, 1916.

The commencement of the real calm of summer has witnessed quite an extraordinary number of minor art sales, all the more remarkable because it is war time. The auctioning at the Hotel Drouot of the collection of rare furniture and decorations which had belonged to the American antiquary, Mr. C. F. Williamson, who perished in the destruction of the Lusitania. In a very few instances the prices surpassed expectations. A set of salon furniture, upholstered in tapestry of the Regency period, the wood carved and gilded, brought \$4,200; a piece of Flemish tapestry of the same period, nearly six feet by four, a green landscape with tall trees, \$326, and two Louis XV sofas, \$400 each. At another sale five large pieces of Flemish tapestry, dating from the latter part of the XVII century, brought the total of \$8,260; a commode by Topino (Louis XVI), \$9,000; a piece of Aubusson tapestry (Louis XV period), a pastoral scene, \$3,600; two pieces of XVIII century tapestry, figures and animals, \$6,700.

The Williamson Sale.

The sale of the paintings and engravings in the Williamson collection developed the fact that some of the most striking pieces were copies. An instance was "Venus and Cupid," after Boucher, the price of which, \$39, gives a relative idea of the value of much of the rest. The Payen collection, the sale of which extended over several sessions, was productive of rather more notable results, among which I would mention the following: Boudin, "The Seine at Quilleboeuf," \$1,000; "Landscape at Portrieux, Brittany," \$330; Henner, "Magdalen Reading," \$260; Jongkind, several Holland scenes, an average of about \$600 each; Gaston Latouche, "The Reading of the Role," \$600; Monticelli, "The Encounter in the Park," \$380; Pissaro, "Market at Dieppe at the Entrance to the Church of St. Jacques," \$1,000; "Ship Basins at Dieppe," \$620; Sisley, "The Seine at St. Mammes," \$1,100; "Springtime in the Woods," \$910; "The Church at Moret," \$600; Alfred Stevens, "The Steamer's Departure," \$720; Meissonier, "Study of an Officer of the First Empire," \$32; Zeim, "The Tower of St. Jean at Marseilles," \$340; van Gogh, "The Tempest," \$422; Rosa Bonheur (a drawing), "Recumbent Lioness," \$18.

Alphonse de Neuville's "Prisoners of War in 1870" was sold recently at the Hotel Drouot for \$370, and a still-life by Antoine Vollon for \$210. Edouard Detaille, the other famous military painter whose death is of comparatively recent date, bequeathed a large number of his works to the museum at the Invalides, where they have been placed in a gallery by themselves. Among more important ones are the "Chevauchée vers la Gloire," which was painted for the Pantheon; the "Distribution of Flags at the Longchamp Review, July 14, 1880," (possessing a distinct historical value because it depicts many of the important personages of the time, including President Grévy and Gambetta; "Napoleon at Friedland," (affording an interesting study for the connoisseur in comparison with the great painting by Meissonier), and the magnificent canvas, "The Obsequies of General de Comte de Damrémont before the Breach at Constantine" (Algeria—1837). There are also numberless smaller paintings, watercolors, pastels, studies and drawings, and a large series of military uniforms, trappings and equipments.

Acquisitions by the national museums in the past year were not very considerable, as may well be supposed, in view of the great drain upon the country's resources for other purposes. In the list figure (for the Louvre) a reliquary by Jaucourt, \$5,000, an Egyptian statue of the Nineteenth Dynasty, \$6,400, a piece of sculpture from the church of Ste. Croix at Parthenay, near Poitiers, dating from the twelfth century, \$10,000; and ((for the Luxembourg) a portrait by Bonnat, \$6,000, a portrait by John Sargent, and various specimens of Chinese art.

Recent Exhibitions.

Among the few exhibitions of note in Paris since the commencement of the summer that of mural decorations by José Maria Sert in the Arnold Seligman Galleries has left a deep impression. The artist has a distinct style, which is yet highly characteristic of Spain. We have here the blended effect of the modern and the mediaeval influences. The panels are eighteen in number. One series of fifteen will adorn the dining hall of a chateau in Spain. They are strikingly bold in design and the composition in every instance is imposing. The coloring has the sumptuousness of Rubens. The subjects seem all to have been drawn from the same realms of fancy in which Amadis de Gaul, the Faerie Queen of Spenser, Don Quixote and, lastly, the Heroes of Grimm moved and had their being. The other series destined for the residence of a British lady of rank, consists of three large and irregular panels.

Briggs Davenport.

THE AGENT IN ART.

The revival of the Art Agent as an intermediary in the private sale and purchase of Works of Art is of recent occurrence, and there is every indication that for some time to come it will play an important part in the affairs of the Art Market.

In the opinion of Mr. Arthur Ruck, this return to the earlier relation between private buyers and private sellers of Works of Art is traceable to a variety of causes. Among these must be reckoned the fact that a great number of the important Works of Art still in private possession belong to members of the aristocracy and to others of distinguished lineage, whose ancestors were collectors and connoisseurs in the art of their own and of earlier times and whose collections have been handed down from one generation to another.

War Taxes and Art Collectors.

This class of owner, while possessing many an example of the highest quality, is in no way forced to realize, although at the same time every picture worth, let us say, £10,000, represents a potential income of something like £500 a year, lying untouched. The increased taxation of recent years, combined with the certainty of a still further burden to be borne in the years to come, together with the incalculable stress of the present crises, have very naturally caused a number of these owners to entertain very seriously the idea of parting with some of their treasures, provided they find themselves in a position to obtain good prices privately without the risks attending auctions and without the unwelcome accompaniment of public criticism on their private affairs. These conditions they are able to ensure through the medium of a trustworthy agent, a medium which obviates all risk of the value of a really fine work being depreciated through unfavorable circumstances of sale, such as may easily occur in the auction room from causes such as the inclusion of a Work of Art among inappropriate items or the absence from one reason or another of suitable bidders on the particular date of sale. From the moment that an owner is obliged to buy in his own picture to prevent its changing hands at an inadequate figure, its selling price is ruined for many years to come, for adverse sale records naturally tend to depreciate its sale value.

This uncertainty in the result of auction sales of Works of Art makes the private sale all the more desirable in the case of collectors who have been forced by the stress of present financial conditions to eliminate as far as possible the element of chance from all such undertakings.

Buyers' Point of View.

And now let us consider the point of view of the buyer. What chance has the wealthy collector, who is satisfied with nothing less than examples of the finest quality and by the rarest Masters, of obtaining such from the usual channels? Far less chance than he who would be satisfied even with fine examples of Masters of lesser importance, because every day sees a diminution in the number of really fine specimens of any period or school which find their way into the open market. In consequence collectors must now and in the future look to a trustworthy Art Agent to put them into touch with the Collections which embrace the objects of their quest, secure in the knowledge that if, as in the case of Mr. Ruck, that agent is able to back his judgment with the opinions of the leading authorities and experts in every school, all risk in purchase is reduced for them to the irreducible minimum.

New Art Buyers.

Mr. Ruck, who has for many years been in touch with the principal Collectors in Europe and America, finds that the redistribution of wealth which has been brought about by the War, has produced an entirely new class of Art buyer and thus materially increased the Agent's opportunities for disposing of really fine and authentic Old Masters. For this reason as well as on account of the possible slump in prices later, owing to a probable increase of Works forced on the market through war conditions, the present would appear to be the most favorable time to sell.

In consequence of the expansion in his business and for the better convenience of both Vendors and Purchasers, Mr. Ruck has now removed from Clifford Street, London, to spacious premises at No. 4 Berkeley St., Piccadilly, W., a fine old residence adjacent to the Berkeley Hotel, where he has converted and adapted a number of beautiful and stately rooms into Galleries for the display of important Pictures, rare pieces of Furniture, China, Bronzes, etc., from Private Collections. Connoisseurs could not better employ a spare hour than in viewing here the many fine objects so well displayed in surroundings where every opportunity is given for careful examination.

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NOTES OF THE DEALERS.

Mr. Edward Brandus and family have been spending some weeks at Biarritz, France, and are now touring in the Pyrenees.

Mr. D. H. Kelekian is at the Thousand Islands.

At Kennedy & Co.'s, 613 Fifth Ave., is now on view a most interesting group of sepia and India inks by Frank W. Benson depicting wild duck, geese and swans. They are not alone highly artistic but remarkably true to nature.

It was incorrectly stated in the last issue that Mr. Louis H. Ralston, of the Ralston Galleries, had taken a cottage at Lake Placid with another person. Mr. Ralston and his family alone are occupying the house.

The Ralston Galleries, 569 Fifth Ave., are closed the first of Aug. and will reopen on Sept. 5.

The Kelekian Galleries, 709 Fifth Ave., which have been closed for the summer, will reopen Sept. 5.

Mr. Edgar C. Ackermann, President of Arthur Ackermann & Son, Inc., 10 E. 46 St., when last heard from was hopefully looking forward to a commission in the British

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Arlington Galleries, 274 Madison Ave.—Retrospective Exhibition of American Art.
Braun & Co., 13 W. 46 St.—Color Etchings by Ozias Dodge.
Bruno's Garret, S. Washington Sq.—Drawings by Jack R. Flanagan.
Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.
Chelsea Neighborhood Ass'n, 296 9th Ave.—Midsummer Exhibition by American Artists.
Daniel Gallery, 2 W. 47 St.—Summer Exhibition of Work by American Artists.
Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.
Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings and Stage Settings by John Wenger.
Gamut Club, 69 W. 46 St.—Summer Exhibition of Paintings by Bolton Brown.
Kennedy & Co., 613 Fifth Ave.—Etchings by Charles A. Platt.
Kennedy & Co., 613 Fifth Ave.—Sepias by F. W. Benson.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.
National Arts Club, 119 E. 19 St.—Sketches and Studies by Members to Sept.
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.
Room 322—Mezzotints from the I. L. Cadwalader Collection.—Chas. A. Munn Coll'n Early American Prints.—Stuart Gallery.—Henry Wolf Memorial Exhibition. Chiaroscuro Prints and Early Literature.
Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.
Snedecor & Co., 107 W. 46 St.—Summer Exhibition by American Painters.

Army. He joined the Artist Rifles soon after reaching England in February last, and has already passed the hardest part of his military training at one of the camps near London.

Mr. Wilfred M. de Voynich, who ended last week an extended lecturing tour in the middle West is at present in Washington. He will return to the Waldorf-Astoria next Monday prior to sailing for England on the New Amsterdam, August 24. Mr. De Voynich returns in Nov. when he will open his new offices in the Aeolian Co.'s Bldg., 29 W. 42 St.

Mr. Edmond Charles Bonaventure of 601 Fifth Ave., sailed for France on the Lafayette week before last. Mr. E. F. Bonaventure and family are at Asbury Park.

Lewis & Simmons Move.

Lewis & Simmons formerly of 581 Fifth Ave., with branches in Paris and London, have taken a lease for a long term of years of the store, basement and first loft of 605 Fifth Ave., at a yearly rental of about \$23,000 and moved this week.

ART AND ARTISTS.

John S. Sargent has gone to the Rocky Mountains on a sketching trip and will not return to Boston until Sept.

The Pa. Historical Society was the purchaser, at the recent sale of Penn relics in London, of portraits of Granville John

Penn, and the founder's second wife, Hannah Callowhill Penn.

An historical exhibition showing the development of painting and sculpture during the 100 years of Indiana statehood is held in connection with the centennial celebration.

On Aug. 2 Paul W. Bartlett's pediment group emblematic of the democracy of the U. S. was unveiled at the Capitol in Washington. The central figures show Peace protecting Genius.

Gustave Brock of Copenhagen, Denmark, and Mrs. Brock recently arrived at the Arlington Hotel at Narragansett Pier, where the former is to paint a portrait of Mrs. John H. Hanan.

Pierre Tartoue has been painting a portrait of the only daughter of Mr. and Mrs. J. W. Thompson of Yonkers. Mr. and Mrs. Tartoue have gone to Murray Bay, Canada, where they will stay with Col. Wood of Ottawa, whose two daughters are to be painted by the artist.

C. Scarpitta, of 37 W. 39 St., recently returned from Arkville, N. Y., where he finished the model for a bronze bust of J. Francis Murphy, one of a series he is doing of American artists. He had also made busts of Emil Carlson and James M. Fry. A group for presentation by the Italian War Relief Society to its patroness Queen Elena represents "L'Angiolo de la Misericordia." The sculptor has recently been elected a life member of the Milwaukee Art Society, the only other one being the Dutch painter, Pieters.

J. Massey Rhind is making a bust of Col. Roosevelt for the National McKinley Memorial Building at Niles, Ohio. There will be in the collection busts of all the members of McKinley's cabinets, as well as of others closely associated with him.

A. Y. Jackson, one of the most prominent artists of the younger generation of Toronto, Can., was wounded at the front in France early in June, but not dangerously.

John Barnard Whittaker, for over 40 years professor of art at Adelphi College, Brooklyn, retires Sept. 1 on a pension with the title of professor emeritus. He was 80 on Tuesday.

Victor Hecht is sketching at Bar Harbor.

A. Muller-Ury is at the White Sulphur Springs, West Va., where he has gone to paint portraits of Mrs. Barker Gummere of Princeton, N. J., and her daughter Margaret.

Mr. Eland, whose portraits on vellum were shown at Scott and Fowles last season, is holding an exhibition at the Malvern Hotel, Bar Harbor.

Martin Borgord, the Norwegian painter, who returned to America in the spring, spent the summer painting at Lyme. He left for Europe last week to join his friend W. H. Singer, also an artist of ability, at the latter's salmon fisheries at Olden, Norway. Before leaving New York he arranged to hold an exhibition at the new Milch galleries in West 57 St. during the coming season.

Robert H. Nisbet is painting at his studio at South Kent, Conn., and has not been at Gloucester, Mass., as reported.

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GIVES REGNAULT TO MUSEUM.

The feature of the monthly press view at the Metropolitan Museum, Aug. 10, was the announcement of the presentation by one of the trustees, Mr. George F. Baker, of Regnault's famous painting "Salome," which was on view in the gallery of recent accessions. The picture was purchased by Mr. Roland Knoedler for \$105,600 at the Marquise Landolfo-Carcano sale in Paris in 1912, and offered to the Louvre, which was an under bidder, for that amount. The picture, which was a feature of the recent fair for the Allies, is a most notable addition to the museum's collections. A Bristol cup and saucer, which are a portion of a tea service presented to Edmund Burke by the manufacturer, is a recent acquisition. Other purchases shown are five Mexican or South American spurs, a Chinese vase, a Korean bowl and a French tric-trac counter of the XII century. A Chinese stone statue, a seated Kuan-Yon loaned by Mr. Philip Lehman is shown among the sculptures.

LIE-SONTUM.

The news became public in mid-July that Miss Inga Sontum, a Norwegian dancer, well known in this city and Newport, was married July 1, in his studio, 2 E. 81 St., to Jonas Lie, the well known painter. Mr. Lie is also a native of Norway but has lived in this country since he was thirteen. His first wife, likewise a Norwegian, went with him to their native land on his first trip back some years ago, when he painted a number of landscapes. The present Mrs. Lie has maintained dancing classes in this city.

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EARLY AMERICAN PORTRAITS**CHICAGO.**

Scandinavian genius still emphasizes the exuberant spirit of art in several galleries of the Art Institute—and especially does the Zorn assemblage of etchings appeal to the artists and strollers touring the big building. The oil portrait of Arthur Caton by the Swedish master has been added to the collection, through the courtesy of the Chicago Club. The Swedish show will be followed by the exhibition of forty-six paintings by English and Scotch artists. Harrington Mann, of London, has assembled them and they will be installed by him on the 25th.

Alfeo Faggi, the Italian sculptor, has gone to his native land to join the army. A collection of his attractive sculptures is still at Roullier's.

Clyde Glinster Chandler's Memorial to the late Captain Sydney Smith has been shipped to Dallas, Texas, where it will be set up. Miss Chandler calls her group "The Gulf Cloud." It is to be placed on a marble pedestal in the middle of a basin thirty-five feet in diameter, and from the wings of the figure representing "The Cloud" a misty spray will be showered.

John F. Stacey is painting landscapes along the shores of Lake Michigan, in Wisconsin, and "the other half of the family," Annie L., is painting the portrait of a summer visitor, Miss Miller, of Texas, in the Wisconsin Park resort.

Pauline Palmer now is painting seashore scenes and figure pieces at Provincetown, Mass.

Mario Korbel, formerly of Chicago, and now of New York, was in town last week on his way to Des Moines, Ia., where he

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Opens Nov. 2, 1916
Closes Dec. 7, 1916
Last Day for Entries Oct. 14, 1916
Last Day for Receiving Exhibits at the Art Institute Oct. 23, 1916

will overlook a big memorial executed by him and recently installed.

The Autumn season will be opened early in the galleries, and the Art Institute promises many interesting feature shows in addition to the regular annual exhibitions.
H. Effa Webster.

J. E. PARSONS ART COLLECTIONS.

The appraisal, made public July 27, of the estate of John E. Parsons, valued among a number of paintings, Schreyer's "A Swampy Country Road" at \$1,500 and Israel's "Fisher Boy Wading with Baby on His Back," at \$3,500. Other valuations were: Lely, "Earl of Kildare," \$1,800; Lely, "Countess of Upper Ossory," \$1,400; Romney, "Lady Hamilton," unfinished, \$1,500; Clay's "Marine with Fishing Vessels," \$1,460, and Rembrandt Peale, "Senator Joseph McIlvaine," \$1,000, and "Mrs. Joseph McIlvaine," \$1,000. Among a large collection of snuff boxes, watches and other objects of art a George IV coronation box was valued at \$600. Two rugs were appraised at \$1,000 each and books at \$4,909.

MRS. BOWDOIN'S PAINTINGS.

The appraisal of the estate of Mrs. Julia Irving Grinnell Bowdoin, valued her paintings at \$5,330 and her books at \$3,754. An album of 80 letters of American historical personages was valued at \$1,000 and so was one of a 100 letters of kings, queens and other celebrities and another of Washington Irving Mss. A painting of "St. Praxide Squeezing Blood of the Christian Martyrs Through a Sponge," attributed to Guido Reni, was valued at \$3,000, a portrait of Mrs. Bowdoin by Porter at \$200, and one by R. G. Emmett at \$500.

ALL FOR GERMAN SOLDIERS FUND.

The will of Paul Hutt, known on the stage as Paul Conchas, filed, Aug. 5, left the contents of his apartment, including works of art, to the Blind Soldiers Fund of Berlin, or if such a fund does not exist, for the improvement of the condition of blind German soldiers. To the same purpose goes half of the residuary estate, in case the actor's son does not reach the age of 25. The other half in such a contingency, is left to the International Artists Lodge of Berlin.

MRS. VEILLERS' ART BEQUEST.

The estate of Mrs. Elizabeth D. Veiller, left to her sons Bayard, Frank and Lawrence, consists largely of works of art. A Botticelli Madonna went to Mrs. Margaret Veiller, a Ruysdael to Mr. Frank Veiller and works of Millet, Michetti and Rico to Mr. Lawrence Veiller.

WITTHAUS ART OF LITTLE VALUE.

The appraisal of the estate of the late Dr. Rudolph A. Witthaus, published in July, showed that many of his works of art were copies and sold for small prices. The value of his Stevenson Mss. was fixed at \$31,461 and that of Kipling at \$4,101. Works on angling were valued at \$3,452 and medical volumes at \$5,991.

MRS. GILDER'S ESTATE.

Mrs. Helena de Kay Gilder, painter and widow of Richard Watson Gilder, left personal property valued at \$90,000 to three daughters and two sons, according to her will filed July 14.

RECENT LONDON SALES.**Mauves Sold at Christie's.**

A sale of old and modern paintings at Christie's, in London, on Aug. 5, produced \$50,000. Mauve's "Tending Sheep" brought \$3,780, "Group of Cattle," \$2,205, and "Cattle Resting," \$1,855.

Burns Mss. Sold in London.

The collection of Burns books and Mss. of the late J. J. Greenshields, of Lanarkshire, was sold in London at Sotheby's on July 18 and 19. A subscription prospectus, the only one known, for Burns' "Poems Chiefly in the Scottish Dialect" brought \$1,375. An autograph poem, an early draft of the Dumfries "Election Ballad," fetched \$1,100 and a letter to the playwright Sutherland \$1,000. For a Mss. poem, the prologue for William Wood's benefit night, \$490 was given, and the same amount was paid for a letter to McMurdo, chamberlain to the Duke of Queensberry. A letter of introduction fetched \$750. Among other items at XIV century Welsh manuscript belonging to the late Sir Bernard Bosanquet fetched \$2,000 and an old book of Welsh poetry \$345. A first edition of the Waverley novels fetched \$750 and a first edition of "The Vicar of Wakefield," \$400.

Pictures Sold at Christie's.

On July 28, at Christie's in London, the pictures and drawings owned by the late Mrs. Golding Palmer were sold. The Agnews gave \$17,850 for Gainsborough's "A Peasant Driving Cattle," \$13,125 for his "Going to Market," and \$3,412.50 for Guardi's "The Church of Santa Maria della Salute and Dogana, Venice." Mr. A. Wertheimer paid \$6,300 for Liotard's pastel "Le Dejeuner." Among other pictures a Goya portrait of a lady fetched \$17,325 from the Agnews.

A Whistler "White Girl" Sold.

One of Whistler's "White Girls" was sold in the Way sale at Sotheby's in London, on July 24, for \$10,500. "A Cloudy Sky, Venice," brought \$375. A Da Fabriano tryptych brought \$4,700. The sale totalled \$19,810. At Christie's the Faulconer sporting prints and drawings fetched \$25,000. Nine prints of the Beaufort Hunt brought \$1,575.

Boxall Collection Sale.

Works for the Sir William Boxhall, Watts Duncan and Archibald G. B. Russell collections, were sold at Christie's in London July 30. Smith's mezzotint of Romney's "Henrietta, Countess of Warwick" fetched \$1,650. Green's "Countess of Harrington" after Reynolds brought \$1,500 and C. Read's "Elizabeth, Countess of Hamilton and Argyle," by Finlayson, \$1,000.

Turners Sold in London.

The Huth collection of pictures sold at Christie's in London, July 14, fetched \$125,000. Turner's "Lake Lucerne" brought \$7,875; his "Dawn after Wreck," \$4,200; his "Antiquary," \$1,522, and his "Falls of Schaffhausen," 1,155. Mr. Clark gave \$2,730 for Jan Steen's "Party of Merry-makers," and M. Knoedler & Co. \$1,115 for Sargent's "Orchestra Rehearsal."

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Gen. Clive Tapestries Sold.

The collection of tapestries, porcelains and furniture of the late Gen Clive was sold in London, July 20 and brought about \$100,000. An English tapestry signed by Morris fetched \$10,237. A XVII Century Brussels tapestry panel brought \$1,785 and two other pieces of the same character \$1,680 and \$1,470. For a Louis XVI century writing table \$1,470 was given.

Lubbock Book Sale.

At a sale at Sotheby's in London, July 20, of books owned by the late Sir Neville Lubbock two Shakespeare folios were sold to Mr. Sabin for \$5,250. The volumes are dated 1623 and 1664.

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